

BRUNO AVEILLAN

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with light that allows me to preserve the magic,
dreamlike quality of the moment.’

by Justin Quirk

BRUNO AVEILLAN is an internationally acclaimed film director and photographer. Responsible for numerous award-winning advertising campaigns (including Cartier’s *The Odyssey*, which premiered at MoMA in New York and won the Golden Lion at Cannes), he was the subject of a 2009 retrospective at the Museum of Decorative Arts at the Louvre in Paris.

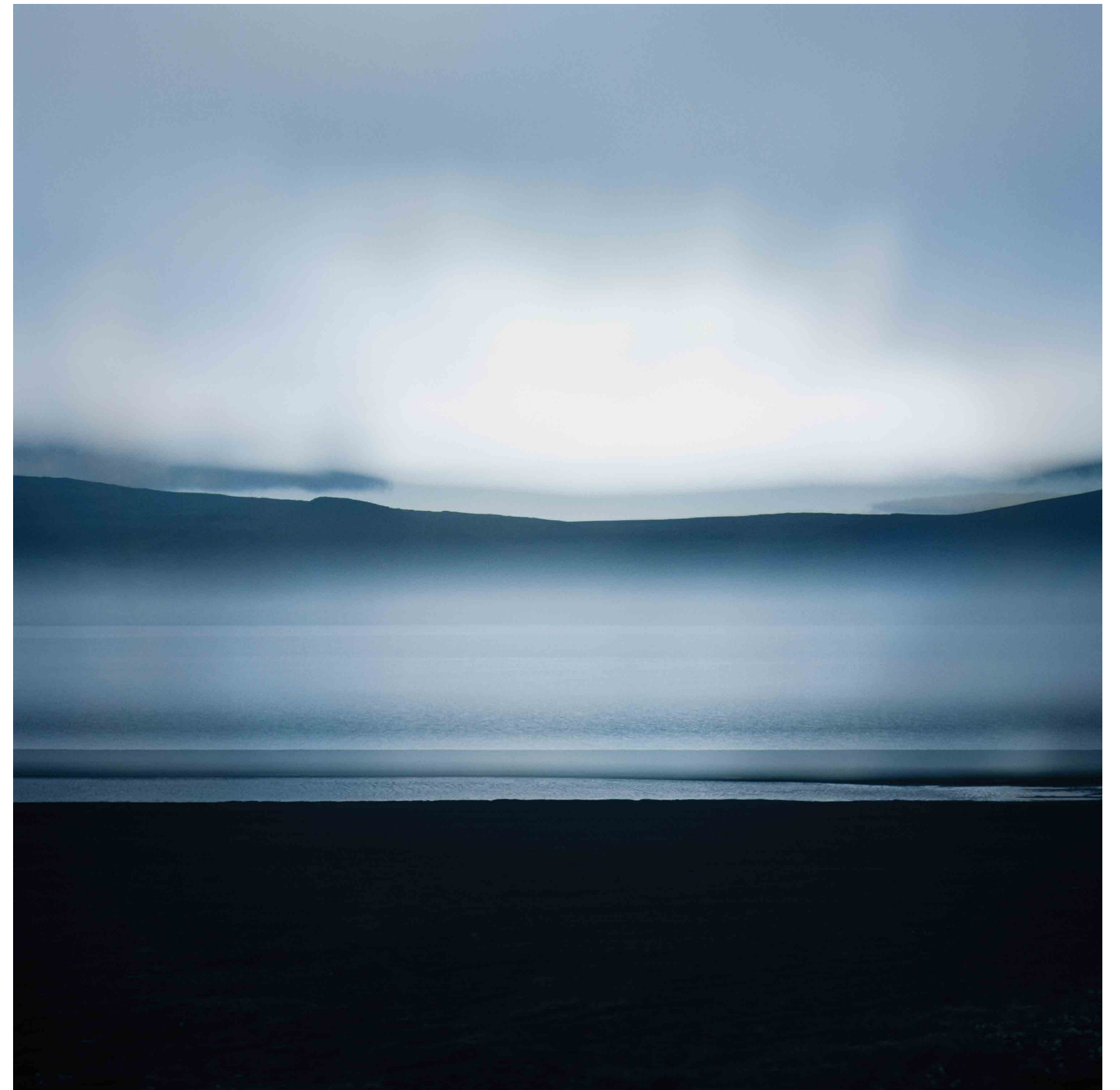
Aveillan’s work deals in themes of ‘the human condition, light, wanderings and memory.’ In an interview with the writer Stephen Whelan, the photographer talked of how ‘emotion linked to the memory often stems from fragmented associations. Sounds, odours, textures and of course, light can create a powerful field of resonances that translate into synesthetic forms.’ While Aveillan uses a Hasselblad H4D-40 and an H4D-50 for fashion editorial and advertising campaigns, the images printed here were shot on a Hasselblad 203FE Edition Millennium, using Carl Zeiss Planar 2/110 mm and Carl Zeiss Makro-Planar 4/120 mm lenses. In these images he uses no artificial light and no post-production.

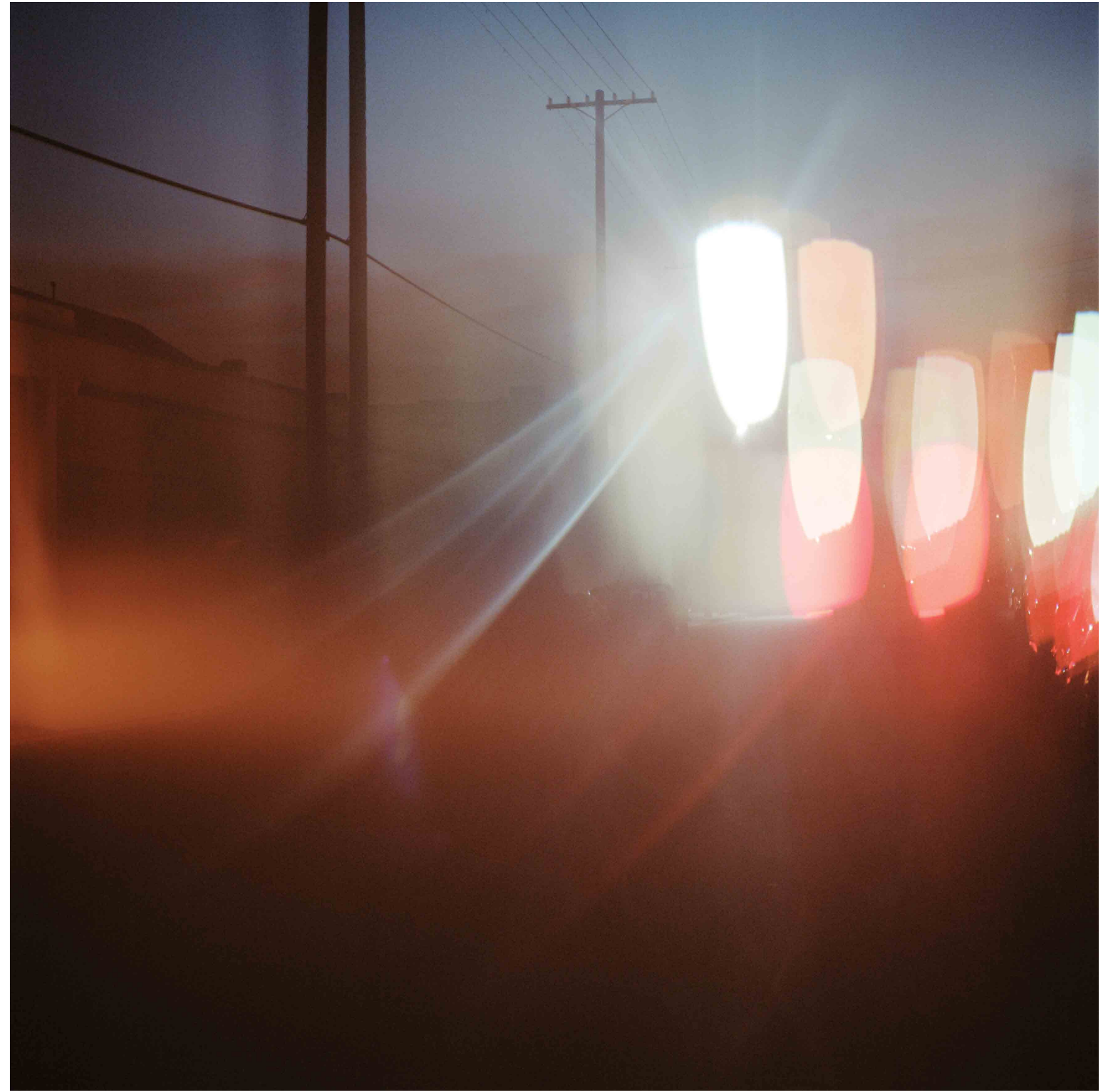
‘Photographers, students and feature film DOPs often ask me how I obtain that partial blur that you see in all my work,’ he says. ‘It’s all done on camera, using a series of slit filters from movie camera equipment. But it’s above all a particular rapport with light that allows me to preserve the magic, dreamlike quality of the moment. My sole guide is instinct, never technique.’

Aveillan has used Hasselblad cameras for over 20 years. ‘My first camera was a 500CM that I still cherish to this day. Later on I acquired several cameras, but my two very favourite remain the 203FE and the H4D-50. I take them with me everywhere, just as naturally as other people carry around their compact cameras. That’s how I was able to test the incredible reliability of the Hasselblad V and H cameras in all latitudes, from the glaciers of Iceland to the steppes of Patagonia, through the Namib and Gobi deserts and the dampest of Asian jungles. They have always remained my most trustworthy travel companions.’

D'ERRANCE ET DE LUMIÈRES

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p.173
Lumières #1
Kleifarvatn, 2006



p.174
Beyond
Port Kembla, 2009



p.175
Downtown
Los Angeles, 2011



p.176
Presque Le 47
Sochi, 2010



p.177
loin #2
Turpan, 2007



p.178
La Voie #1
Matmata, 2007



p.179
In Reflection
New York, 2010



p.180
Quatre
Bolshoi Of Moscow, 2010

Bruno Aveillan uses H4D-50, H4D-40, HC 100 mm, HC 120 mm, HCD 35-90 mm, Converter H1.7X, HTS 1.5

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